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ATTS NEWSLETTER

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EDITORIAL COMMENTS

Without stating the obvious this newsletter is very tardy, but the good news is that you are now reading it! We all had a fantastic time at the ANA in Chicago and wish we could have met with all of the members there. We spent many hours at the show, and still many more looking at tokens we had never seen and trading for tokens we thought we would never get to see. There was simply too much going on in Chicago to possibly recap without writing a full article.

A special edition CD-Rom was issued to those in attendance that completed all of the Newsletters from the previously issued CD-Rom through ATTS Newsletter #153. In addition Monte completed a listing of every known correction, addition, or change found in the Supplement Sheets issued years ago as well as every listing of every new find and reported related memorabilia item since the M&D was printed. They are all organized by STATE, so it's really simple to check this listing against the M&D for those who want the most updated information possible. This will be made available to ATTS members soon.

I am happy to say that I was able to make another "Editors Journey" on the way home from Chicago and hope to have a story written up outlining my adventures for the next newsletter. I have included a few excerpts from the myriad of e-mails that traveled back and forth after the show ended.

- Jim Calvert just spent 9 days with me, and I'd never have gotten all the work I accomplished done without his help. – Monte
- We probably had better than 85% of everything listed in the M&D and a whole lot that isn't. – Monte
- The Aloft hotel was a virtual STT museum. I doubt there has ever been so much quality STT material in one place. – John
- I enjoyed getting the chance to go to dinner together. I'll get a simple exhibit done for a regional show, and then will ask you for some tokens to hand out to pique interest. – Larry
- I do want to tell you how much I enjoyed meeting you in Chicago. It gave me great joy to place my new token acquisitions into my collection book. – Gene
- Our colleagues are stars in that specialty of coin collecting. If it were baseball, it would be like having Mickey Mantle, Joe DiMaggio, and Babe Ruth all together at the same time. We're lucky to have such experienced and dedicated folks in our version of the hobby. – Larry

A few housekeeping items to report, we still have the ATTS page on Face book, so anyone who wishes to join please feel free. You can post photos, ask questions and even chat with other members who may be online at the same time. We are still on Yahoo and continue to maintain www.taxtoken.org so there is no excuse to miss anything related to sales tax tokens online.

Several members have written to me since the last newsletter and I still owe some correspondence back to a few of you. Hopefully by the time you get this I have already caught up with the pile of ATTS stuff next to my desk. We have gotten a few more articles and I am happy to say that they are from authors we have not heard from before! Let's keep up the good work and continue to look for ways to share what we know and the experiences that we have with all of our members. I got another interesting tidbit from Joe Erber I wanted to share as well.

Thought some of the guys and gals might be interested in a new use for tax tokens. I recently ran an ad on CL to sell 1 mill aluminum tax tokens for a buck and a self addressed stamped envelope. Had a manufacturing jeweler write me and he bought 40 tokens. He intends to electro-plate them and use as charms on a bracelet Joe Erber SHALOM

The ATTS Newsletter has taken a giant leap forward and many of you are enjoying the beta version of the electronic newsletter. Please let the Editor know that you received the electronic version and if you were satisfied I will cross you off from future mailings. This will indeed help the club to better manage costs and continue to deliver high quality for a reasonable price. If you did not receive an electronic copy but would be willing to try please send an e-mail to bob@taxtoken.org and I will get you added to the list.

I recently attended a coin seminar in Lenexa, Kansas put on by the Central States Numismatic Society. At the seminar I ran into long-time ATTS member Donald Mead. We enjoyed a long chat over lunch and it is always great to have a chance to put a face with a name. I am in awe of all of the great people out there in numismatics that who have done so much for our hobby and obviously still enjoy the hobby immensely. Donald is much better known for his involvement with transportation tokens than sales tax tokens but it does not affect his desire to pursue all aspects of coin collecting. Once bitten by the collecting bug it seldom matters what the subject matter is.

There have been several conversations about an upcoming fundraiser for the ATTS. It appears as if we may try to conduct an auction both via EBay for those who are Internet savvy and via mail bid for those who don't want or can't participate online. We are still working out details; however any member who wants to send in donations for the auction is encouraged to do so. Please send your donations to the Editor and I will make sure they get to the appropriate individual for the sale. We should be able to pull it together for the end of the year.

Sincerely, Robert W. Frye, editor (L-521)

A LETTER FROM OUR PRESIDENT

Dear fellow sales tax token collectors,

I hope this letter finds you all well. In this report you will find various reports of our national meeting in Chicago during the ANA World's Fair of Money. It was a lot of fun. In attendance were Bob Frye, Monte Dean, Jim Calvert, Larry Warner, Gene Wood, John Phipps, and Bill Myers. A report of our meeting is included in the newsletter.

Bob, Monte, Jim, Gene, Larry and I were able to get together for dinner a couple of times which was nice. Jim and Monte brought their entire collections. Bob and I brought some things as well. Since I was flying, I was only able to bring a handful of extremely rare items. That was just as well because between what Monte and Jim brought, most of what I could have brought was already represented in Monte and Jim's collections. Bob brought some really cool stuff and Monte was able to take some high quality photos that I'm sure we'll all see in future.

After dinner Thursday night, we gathered in Monte and Jim's motel room to look through what everyone brought. The room was a virtual STT museum. I'm confident that there has never been as much high quality STT material gathered together at one time in a single location. We spent hours pouring through it all and did it all over again Friday night. It was a lot of fun spending time with these great tokens and great friends.

The ANA bourse was as expected – there were some exomunia dealers, but no sales tax tokens worthy of mention. That's to be expected at such a large show. Dealers can only bring so much inventory, so they bring more valuable items or at least items they think are more likely to sell. Still, the bourse is an awesome sight to behold. There must be over a 1,000 tables, millions of dollars worth of coins, gold and silver everywhere, mint representatives from all over the world, great exhibits, etc. I try to go every year and hope we'll be able to get the ATTS together at a future show again.

I am proud to say that we were probably the only organization that can boast that it had 80% of its executive board in attendance and over 7% of its membership at its meeting. Most organizations run well under half of those numbers. Sadly, nobody thought to bring a camera (although we weren't the most photogenic group you'll find).

Please feel free to contact me at any time if you have a question, concern, comment or if I can help you in any way. I hope to see you in Chicago!

All my best, John

BOARD MOTIONS AND SOCIETY NEWS

The ATTS Board

Third Quarter Motions

- *The ATTS national meeting convened August 19, 2011 at 2:00 at the Rosemont Convention Center. In attendance were President John Ostendorf, Editor Bob Frye, Secretary/Treasurer Jim Calvert, Board member Monte Dean, Bill Myers, John Phipps, Larry Warner, and Gene Wood.*
- *The President called the meeting to order. There was a general discussion of ATTS finances. The Treasurer reported that we are running a current deficit of approximately \$500 per year. Our current savings and checking accounts have a balance of approximately \$3,700. So at the current rate, we have sufficient funds to cover these deficits for another seven years. The deficit is caused mainly due to a much better quality newsletter than was provided to members in the past.*

To address financial shortfalls the board would like to expand membership to increase revenues and seek cost cutting measures that don't otherwise impair the quality of the services already rendered.

The Editor will put a PayPal payment option on the website www.taxtoken.org to make it more convenient for those who wish to renew or enlist a new membership over the Internet with a credit card. This action will not cost the ATTS any fees.

The ATTS board approved a one-time advertisement to be placed in the State revenue Society newsletter in hopes that it may attract cross-over members for the Ohio stamps and punch cards. This ad will run after the Editor has cleaned up the website because it will specifically reference the website www.taxtoken.org.

The board approved starting memberships at each quarter rather than from January through December. This means that if someone joins in September they will receive issues from the third quarter through the following second quarter. Currently someone joining in September would have gotten 3 back-issues and had active membership for a period of three months, then would have to renew again. This is a bit more work for our Secretary/Treasurer but it was felt that it was a better value for our members.

The board wants to encourage all members to give talks at local coin shows (The Editor has a "canned" presentation available to anyone who wants it). Additionally, members should look for opportunities to set up exhibits at local coin shows. An ATTS exhibition ribbon award may be resurrected to entice those members who wish to undertake exhibit making. The Editor can also assist with information and examples of exhibits that have been done in the past.

Finally, members should look for opportunities to give away STT's at local shows and events, if there are members who are willing to do this but do not have common token stock to be able to give away tokens please contact any member of the board and we will help you obtain bulk common tokens.

IDENTIFYING WASHINGTON PLASTIC SALES TAX TOKENS

By Monte C. Dean (R-384)



With Identification Assistance from Igor the Mad aka James Calvert

Although the M&D lists only six types of plastic sales tax tokens for the state of Washington, most collectors who have been fortunate enough to encounter small hoards of these will have likely found some that are distinctly different than any of the six listed. As I have continued to work on a new catalogue, I have also made some changes to the way that we identify plastic tokens, both for the measurement of light passage through the tokens, and in the color range assignments. Before I continue with the identification of the Washington pieces, it is important that I first make those determining factors plainly available.

First and foremost is the importance of remembering that with any plastic token it is simply untrue that there are a finite number of types or varieties. Depending on the degree of examination you apply when deciding your catalogue entry, it is quite correct to say that you could probably have a near infinite range of tokens lined up where one was just the slightest bit different from another. Plastic tokens were NOT made one day with 'mix #1', followed up with 'mix #2'. The ingredients themselves often had a very wide range of qualities, let alone the proper quantity mixed into each batch. Plus, as we will see with several variety progressions, even the same mix produced different results as the liquid was fed into the molds and the mix barrels began to empty.

Therefore it is extremely important to remember that only a majority of tokens will fit 'perfectly' into one type or another. You might find that your token is just the slightest bit darker when light is applied, or it may not pass quite so much light, or it could have the minutest shadow of a different color.

What we are trying to do is place every plastic token into a category that is the closest it can be along that infinite line. To do so, we use a number of methods that will

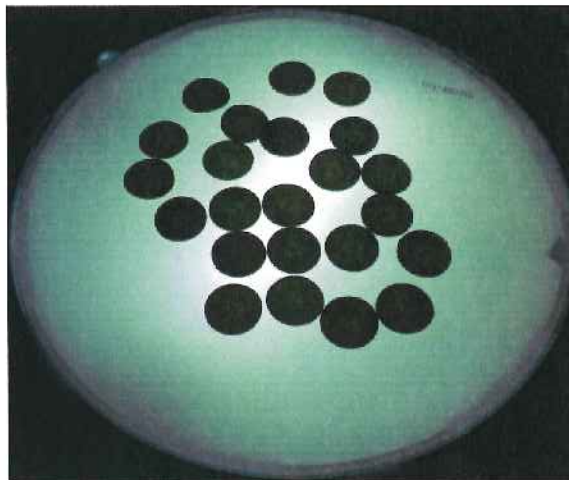
be explained in some detail. But always keep in mind that if you have plastic tokens sitting in front of you, and there are only 6 or 7 possible types listed for that batch, you might not even have one of each kind for that small number of types. Even though it may appear, at first glance, that you must have dozens of different types before you, if you do the work required in sorting the batch properly, you may find that there are really only a few types in those many hundreds of tokens.

This examination of the Washington tokens will hopefully lead you, and I, to a like judgment for placing any such plastic token found into a comfortable slot in our collections.

TOOLS YOU WILL NEED

SUNLIGHT - The most important tool you can use when identifying plastic sales tax tokens is to insure that you employ natural sunlight, rather than any other type of light, when examining tokens for exterior color. Even the rather expensive lights that claim to be the same as natural sunlight are by no means identical. I have one of the rather expensive lighted magnifiers that use a bulb that is purported to be equal to sunlight, but that is simply not the case. Find a time to examine your plastic and fiber tokens when you can have a window easily available, or you can go outside.

LIGHT BOX - It would be nice if we could all use exactly the same light source for examining the transparency of plastic tokens, but I am well aware that this would be next to impossible. So instead of telling you what you should have, I simply recommend that you always use the same type of light source to examine your tokens. When I first started collecting myself, I simply held the tokens up to a light bulb. Obviously the distance the token was from my eye and to the light source varied each time I looked at a token. That is certainly not a good way to make comparisons, especially when the difference in color or transparency may be extremely small. Trying to hold several tokens between your fingers for comparison is not much fun, either.



I use a Merry-Go-Round by EK Success myself, simply because it has a large viewing area that can be rotated for sorting and has a perfectly flat light that is not brighter or darker - even around the edges. This gives me a large platform with even light throughout the viewing area. That's all that is required, regardless of the light box or light source you choose. You should be able to put plenty of tokens on the surface together, and there should be an even light source coming up to that entire area.

It would be ideal if each and every one of us used exactly the same type of light at the same luminosity and distance from the radiant source, but for practical purposes it is unlikely that everyone who is interested in cataloguing their plastic and fiber tokens would either agree or be willing to invest in such a device.

MAGNIFICATION - It should not be necessary to use a magnifying glass the majority of the time when you are sorting plastics. In fact, it is often the case that looking too closely at tokens as you begin the sorting process will distract you because of the extremely small differences in colors found. Before long every token will begin to look slightly different from every other token (which is almost true), and it will do nothing but confuse you. Use magnification only when you get to the point that you are trying to determine varieties.

COLOR DESCRIPTIONS - The primary reason why everyone has such a difficult time identifying plastic tokens is simply because verbal descriptions of slight variances in color are nearly worthless. If all you have to work with is a verbal description, you are close to having a nearly impossible task in the identification process. Thankfully, our Editor, Bob Frye, has been kind enough to include color in our Newsletters, which is a great boon.

PATIENCE, PERSISTENCE, & PRACTICE - Like learning to grade coins, which most of us do, only the "Three P's" will get you to the point where you can easily distinguish one plastic token type from another.

We have probably all seen the gentleman at the coin show that can take one look at a Buffalo Nickel and grade it as a VF-35. Not a VF-30, nor an EX-40, but a definite 35. Determining plastic STT types is much the same. You can't give up when you are first starting or the plastic series will forever be a mystery you are unable to unlock. You have to get your hands on as many as you can, and then sort as many as you can at one time. If it gets to the point where every token is looking the same, or every single token looks different from every other token, take a break and begin again a bit later. But schedule that later. Or it might be months, or never, before you try again. Once you have had some practice with Plastic STT's, you will discover an enormously entertaining pastime and the real chance for discovering some fairly scarce, or even rare pieces. Start bagging them as you find them. Grab those bags of 'crap plastic' that no one else wants. And if you have such a bag already, get it out, because now I'm going to take you through the sorting process that I use myself. It has proven to be efficient and less time consuming than other methods I've practiced, and results in much more precisely identified tokens smiling at me from their 2X2's.

THE PROCESS OF IDENTIFICATION

For Washington Plastic Sales Tax Tokens

STEP 1: CLEAN YOUR PLASTICS. This is probably one of the few times you will ever hear anyone in the numismatic or exonomic community recommend that you clean anything for your collection, but in the case of plastic sales tax tokens, it is a good recommendation for assisting in the identification process. I will emphasize that it is NOT a good idea to clean anything else, but plastic, as the damage done to any other materials used for coins and tokens will be greatly reduced in value by doing so. But with the plastic tokens, they will not be harmed at all by a warm bath with a little dish soap, and some light rubbing.

Not only does this mild cleaning enhance their appearance in your collection, but it does assist in the classification procedure, as you will not be distracted by the dirt and grime that has accumulated for the last 60-80 years. Some plastic tokens are easier to identify because the type or variety has a 'shiny' or 'dull' surface appearance, and the powdery 'stuff' that can adhere to plastic tokens makes it more difficult to see the true colors, which is the primary examination method for identification.

STEP 2: EDGE STACK. Place two boards about $\frac{3}{4}$ " apart, or books, or anything else handy, and lay the tokens you intend to sort on edge. There are two reasons to take this step, and I can assure you that one of the reasons will sometimes result in finding a rare token, or even a pattern.

Once you have stacked the tokens on edge, remove all of the very warped tokens, and set them aside. As I work, I use a blank piece of paper to write which stack is what and set the stacks on top of that piece of paper, so that I don't become confused as the stacks are distributed. You will probably find that in the majority of groups you might find there will be some warped tokens, and they are very likely a different type from others in the same batch. This is one of the quickest and easiest ways to make that distinction and it is much faster than trying to sort them as they are laying flat. The pile of warped tokens will almost always be of the same type, or very few types, and cuts down a step in the remaining sorting process.

You may, on very rare occasions, also discover a token that is slightly smaller, or slightly larger than the rest. Pull those out immediately, as it is possible you may have found something very special. Although it is not a common occurrence by any means, I have discovered two patterns that I would never have found if I did not do this edge stack. Although this is an easy step to skip it always reminds me at the beginning of a sorting process that I am looking for accuracy, and hoping for some cool scarce and rare pieces. Skipping this step means I'm just trying to do an okay job. Not a thorough job.

STEP 3: ENDS OF THE SPECTRUM:

I identify all plastic sales tax tokens, including the Washington pieces, from the VERY LIGHTEST sunlit color to the VERY DARKEST sunlit color within a single tonal quality. I don't have to check a guide book, or



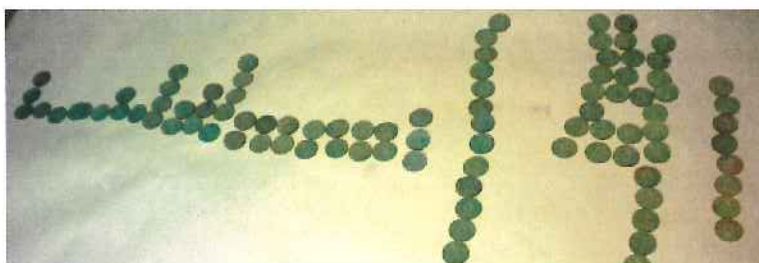
any color chart, or anything else at this point. All I'm doing is taking as many tokens as I have, and sort them so that the SUNLIT COLOR on my left is the very lightest color of all, and the very darkest tokens are on my far right. The center pile, which will almost always be much larger, requires much more work to catalogue.

Please DON'T get excited about those very light and very dark pieces at the beginning and end of the spectrum, which will almost always be the scarcest examples in any state and start right off by identifying them. Save that for your 'desert' - your reward for doing the pile in the middle.

In fact, don't even sort the lightest and darkest pieces into a range quite yet. Leave those darkest and lightest piles for the last thing that you do. It is always the most fun to examine the scarcest pieces, which in the case of Washington, is at those far ends of the spectrum.

STEP 4: CENTER PILE

IN SUNLIGHT: Now that you have the really light and very dark pieces piled up at the left and right, you have the center pile that will probably appear to be very similar, one to



another. You can TRY to pick out those that are just the slightest bit more dull, or slightly darker green, or a bit shinier, or that seem to have a hint of gray, but I've found that to be a fool's errand. There are simply too many very slightly different colors and tones at this point to make that search productive. Instead, take a token, lay it in the center. Take another token; examine it for **SUNLIT COLOR ONLY** to see if it is a lighter color, darker color, or the same color. If it's the same, put it in a layer above the first token. If it's lighter, put it to the left. If it's darker, put it to the right. Continue to do this until all the tokens are sorted with the lightest to the left and the darkest to the right **ONLY** according to the sunlit color. As you do this, you will soon discover that what originally appeared as one big mess becomes quite orderly, and you can even begin to see some distinct color differences in the ranges of the piles you have assembled. Take a gander along your work, and see if you can spot anything that is obviously not in the right place, and get it where it belongs. This is the **WORK** step of the process. When you are done, you are already very close to properly cataloguing your pieces.

STEP 5: USING THE LIGHT BOX: If you have done a pretty good job on the lightest to darkest sunlit color sorting above, then you probably won't have too many surprises when you actually lay your tokens on your light board. Remember that when you use your light board there should be no other light in the room. No inside lights, and close the curtains, or do this step at night in the dark. Having other sources of light, other than the light box, will give shadows and smudges of light that only prolong the step of verifying that the piles you have sorted are grouped into like types. Washington does not have many surprises as far as the color you see on top of the light box and the color you see in sunlight. Nothing looks dark green, and then looks blue on the light box. So the good part about sorting Washington is that you don't have nearly the problems you might with some states (like Missouri) with the colors 'changing' from one light source to another.

Once you've made certain that the colors on the light box are about the same in one group and another, or you've moved them to the correct piles, then it's time to check again to make sure there is nothing 'outstanding' in natural light.

The piles you have created can now be matched to a category. The range of translucency is only needed to double check if you are working with a smaller number of tokens, or single pieces. Since there are only 5 types in the entire range of Washington

plastics that are near the opaque scale, and only 2 that are anywhere near the transparent scale, the vast majority of the tokens will fall in the middle range. There has never been true water clear Washington plastic token discovered, nor even a fully transparent token found, and we will rarely, if ever, need to be concerned with that possibility.

For those of you having trouble with this step, remember that we are only putting these middle tokens as close as possible to an assigned catalogue number. It is simply too unwieldy to list every possible color range combination, so you get as close as you can. In just the center of the field, in the mid level greens alone, I identified 27 completely separate types, but in many cases the differences were so terribly slight from one to another, that it would have been IMPOSSIBLE, even with a perfect color guide, to make a system understandable with so many 'only slightly different' variables. This was complicated even further by the fact that some of them, 5 types in fact, only had a couple of examples in the huge pile we sorted.

So putting a token type that is only very slightly different, one from another and that might not be encountered once in a blue moon (I'm writing this on a blue moon, by the way) simply makes no sense. I've grouped the types together so that they are obviously different from one another, and easy to identify with as little effort and as much confidence as possible. Listing every one of the 27 mid level types would be insane. Without a sample of each in hand, it would be nearly impossible to distinguish some of them. So please use the types I have listed as RANGES of a type.



Jim cheated a bit when he did the major divisions as he grabbed out the moldy cream and gray series from the rest of the plastic tokens at the beginning of the division of this pile of tokens. The good part of that is that it verifies just how easy it is to recognize those types of tokens from the rest. The huge pile of green on the far left of this picture took many hours to sort, while this first subdivision took only a matter of minutes.

IDENTIFYING THE LEVEL OF LIGHT PASSAGE THROUGH YOUR TOKENS

There are four very broad terms used when determining how much light passes through a token when you put it on your light board. They are:

WATER CLEAR - This is really a misnomer, as a truly water clear token would also have almost no color. Water Clear is used almost exclusively for tokens from Missouri, and a couple from Utah, but none from Washington. Water clear simply means that almost no light at all is blocked by this token.

TRANSPARENT - Nearly all the light will pass through the token, and although it may appear to be like a piece of colored glass because of the color of the token itself, objects can be clearly distinguished through the token.

TRANSLUCENT - Some degree of light will pass through the token, but objects on the other side cannot be clearly distinguished, or are blurry at best. The vast majority of all plastic tokens from all states fall into this rather vague category and it is the primary reason that I have further detailed the light passage scale below into a number system that can vary more exactly to the actual tokens we sort.

OPAQUE - In the strictest sense of the word, it means no light at all will pass through the token. Although opaque is used for two Washington types in the M&D, there are no completely Opaque tokens from this state. They are CLOSE to being opaque, but they still allow the smallest amount of dull light to be evident at the center.

Like the colors themselves, your plastic tokens will have DEGREES of light passage, one from another. Partly because of the thickness of the tokens, partly because of how they have aged and some differences are evident because of the blend of the plastic itself. The bottom line is that the amount of light which passes through the token should fall into a range, rather than being a hard and fast rule.

Remember that the only reason we care about this light transference is so that we can **VERIFY** a catalogue type. Since the vast majority of Washington pieces are all translucent, it is not nearly so helpful in identification for most of this state's tokens. However, I will give you the full numerical range that I use myself which has proven to be helpful in clear identifications. I've always liked numbers better than descriptions when it comes to identification.

#	Name	Description
1	Water Clear	8 Point type may be clearly read through this token
2	Fully Transparent	10 Point type may be clearly read through this token
3	Nearly Transparent	10 Point type is not easily read, but visible
4	Translucent	12 Point type cannot be read, but line differences are evident
5	Dull Translucent	12 Point type passes as a blurred line only
6	Nearly Opaque	Only the slightest bit of light passes, usually at the center
7	Opaque	No light whatever passes through this token, even at the center

COLOR RECOGNITION

This is a subject that must be discussed because I have witnessed numerous examples in the past many years of collectors who simply cannot tell the difference between colors. Most of them don't even know that their color recognition skills are not terribly good. Just like the people who have lived all of their lives never knowing that they see differently from anyone else and then discover when they take a 'color blindness' test, that they are indeed color blind.

There are collectors who are not color blind, but do have an awfully hard time discriminating one very close color or hue from another. Examples include the Alabama M&D S-17 Very Pale Blue. I can't tell you how many collections I've seen that have NOT had that token, but had something listed as that type because it was as close as they could determine that type should be. Even worse, when a 'real' S-17 was shown to those same collectors, they had a nearly impossible time distinguishing that very pale blue from a cream or an off-white, even when it was in front of them.

The easiest way to determine if you have a difficulty with color recognition is to examine very dark colors in comparison to black. If you can't tell the difference between a very dark ink blue and black, you probably have similar color recognition difficulties in other hues as well. If you look at the Dean WA S-16 (M&D S-8), the very dark green Washington plastic token listed below and think its black, not dark green, then the same is probably true.

KNOWING that you have that difficulty in recognizing slight color differences is important. It is almost impossible for those with serious color recognition difficulties to determine some types (or varieties), one from another. If such is the case, work with someone who can tell the difference, or buy/trade with a dealer/collector who is able to distinguish those color variances.

I most certainly do not mean to dissuade anyone from attempting to classify their tokens, which in the case of plastics depends on color recognition, nor do I mean to belittle anyone who has that difficulty. But to continue to leave the subject unsaid is simply wrong. There are those who cannot tell the difference in slight color or hue variations.

M&D TRANSLATIONS

Matching my own catalogue numbers to the M&D wasn't too difficult, except when it came to what the M&D designated as the S-8 (Myrtle Green Plastic, Dull Green Translucent) and the S-10 (Light Green Plastic, Light Green Translucent) and the even more confusing S-9 (Emerald Green Plastic, Bright Green Translucent). In fact, the S-9 is a LIGHTER green in color than the S-10, even though the S-10 is called Light Green.

In one case, even though the M&D designated the S-8 and S-10 as two different types they were combined because they simply were not different enough, one from another, nor were they identifiable enough, one from the other 27 medium green possibilities, to make such a description viable.

The S-6, the very confusing 'sage green' which everyone on earth seemed to think was an unlisted new find token when they finally found one actually has quite a few (five) different types in that series, which are listed because they are easy to identify.



I've translated the M&D next to my own catalogue numbers below, but quite frankly, if you haven't actually seen the M&D sample pieces set that Merlin assembled for the typing of the Washington plastics the verbal descriptions may be more of a hindrance to you than a help. In my own collection I had the S-9 as the S-10, because when it says light green, I thought it meant light green. Silly me.

RARITY RATINGS

I've been collecting Washington Plastic for better than two decades, purchased many of the 'old time' collections with fantastic representations of these tokens, and read every word ever written by anyone on the subject. The tokens used for the preparation of this article numbered over 3300 pieces, from 45 different sources. I'm very familiar with the actual molding process used to produce them, and I have corresponded with many dozens of collectors on the subject.

BUT - the rarity ratings are still only my personal OPINION.

Although the M&D did a fantastic job of helping us learn about this series, the 'standard' rarity of R3 for every kind and type of Washington plastic listed there was also educated conjecture. It is important to note this distinction simply because the VALUE of tokens is so often related to their rarity rating. Always keep in mind that a single 'hoard' of any token type or variety which comes onto the market and was previously considered rare or scarce can very quickly depress the prices realized on a previously expensive token. Finding a single box of a single rare color shoots any 'previous rarity' in the head. And that does happen. Not often, but it happens.

IDENTIFICATION CHART

D E A N	M & D	EXTERIOR COLOR	INTERIOR COLOR	LIGHT PASSAGE	LP#	RARITY
MOLDY CREAM SERIES						
S-8	---	Consistent Light Butter	Pink Highlight	Translucent	4.2	R-7
S-9	S-6	Spotchy light butter	Green Highlight	Translucent	4.5	R-6
S-10	---	Pale Green	Yellow Hue	Translucent	5-5.2	R-5
S-11	---	Various Blue Green, Planet Green	Various Blue Green	Translucent	4.5-5.2	R-4
S-12	---	Deep Pale Green	Nearly Full Blue	Translucent	5.5-5.8	R-5
MEAN GREEN SERIES						
S-13	S-9	Light Medium Green	Various Near Yellow to Light Green	Translucent	3.5-4	R-3
S-14	S-8 & S-10	Medium Green	Various Emerald to Medium Dark Green	Translucent	5-5.5	R-1
S-15	---	Medium Olive Green	Medium Olive Green	Translucent	5.5	R-4
S-16	S-7	Dark Green	Nearly Black Green	Nearly Opaque	6	R-5
GRAY SERIES						
S-17	---	Light Medium Gray	Almost No Light Passage	Nearly Opaque	6.3	R-4
S-18	S-11	Darker Medium Gray	Almost No Light Passage	Nearly Opaque	6.3	R-5
S-19	---	Olive Gray	Almost No Light Passage	Almost Fully Opaque	6.7	R-5
THE DARK BLUE MOON						
S-20	---	Very Dark Blue Gray	Almost No Light Passage	Almost Fully Opaque	6.7	R-8

Note that in the above rarity scale the Gray Series appears to be lower in ratings than the actual number of tokens found, and appears to be almost as rare as some of the moldy cream series. This discrepancy is explained by the number of moldy cream that were saved as every one seen was grabbed and kept which was not true for the Gray series. Although the actual number of the Gray Series tokens is small in this comparison, they are much more easily discovered than are many in the Moldy Cream series.

DETAILS ON SERIES AND TYPES

MOLDY CREAM SERIES



Each of the tokens listed in this section have a milky base. It is easy to spot any token in this series, as they appear to range from butter to moldy cheese and they all have restricted light passage ranging from 4.2 to 5.8 in the above scale. These were all produced by an inadequate mixture of the pigments in the plastic, and consequently the vast majority of them appear to be 'moldy' with spots of darker colors mixed into the butter or cream. This poorly mixed blend resulted in a range with some tokens having a nearly solid common base color that had almost no spots of pigment, to those which are nearly all the darker pigment coloration.

Additionally, within this series, there are three distinct separate pigment blend colors. Because each of these separate pigment colors resulted in an array of tokens that ranged from a nearly solid milky base color, to a spotty 'moldy' look, all the way to a nearly solid color with the pigment coloration dominant, I have assigned those ranges as closely as possible to a given type. Of the 1194 Washington plastics examined for this article, only about 100 of them fell into this cream series, and consequently, it is unlikely that the majority of collectors will ever encounter enough of these to make the distinctions in the molding process readily apparent. I would also note that this number of pieces is much greater than the average number you might encounter in such an inventory because of the inclusion of the Les Albright Collection pieces that were integrated into that count. Les spent decades collecting Washington tokens, and saved every single one of the moldy cream series that he ran across. 62 of the 100 or so pieces came from Les's collection. So even if you had an unpicked group of 10,000 Washington plastic, it is most unlikely that more than 50 or so would fall into this cream series. It took decades for Les to find that many moldy cream tokens, and those are the only Washington plastic that he avidly pursued.

Additionally, my trusty assistant in this project, James Calvert, remembers quite clearly using the Washington plastic (mostly to buy penny candy) and in the years he saw them in actual use, and in the many years after he began actively collecting it was quite some time before he found his first one of these moldy creams.

So please don't think that these are common, just because nearly 10% of this batch fell into this series. It is likely that a true percentage would be much less than 1%. The good news is that I have absolutely no doubt that this is the largest grouping of these ever assembled at one time, so it did help us tremendously in type verification.

Suffice it to say that if you think of a mixture of sugar cookies with some food coloring added, then that batch was only mixed just a bit, the vast majority of the cookies that came out of the oven would have splotches of that color throughout. There might be

a couple that had almost no color in them, and there might be a very few that had almost the whole cookie as the color added.

Now imagine that same thing happening with three different batches of cookies. But in one batch you begin with a PINK color base with a smattering of green and red coloring, the second batch has a CREAM color base with Green food coloring, and the last batch has a VERY LIGHT BUTTER base color with bright blue coloring. Those are the three batches that make up this Moldy Cream Series of Washington Plastic Tokens.

That simplicity is complicated, however, by the fact that some of the tokens in this group exhibited some traits of MORE THAN ONE TYPE. In fact, there were some tokens that looked like they had half the token from one 'batch of cookies' and some from another 'batch of cookies'. All of those confusing examples that did not CLEARLY fall into another of the other 4 types were relegated to the (Dean) S-11.

The M&D confused the heck out of most collectors when they called this entire series Sage Green (M&D WA-S6). I cannot even begin to tell you how many times in the last 20 years one of these has been reported as a new find simply because no one recognized any of these as 'Sage Green'. In fact, at the recent ANA National Convention in Chicago, one of our very prominent members was lacking an M&D S6 in his book. Jim Calvert looked a little further to discover that collector actually had two of the M&D S6 farther back in his book marked 'unlisted'. That from a very advanced collector and researcher indicates yet again how confused most folks have been on that darned M&D S6.

All five types in the Moldy Cream series were previously listed as just that one M&D number, so if you have those in hand, or you find some, let me walk you through how to tell one from another.

S-8 Butter Cream. There are two distinct and primary differences between this type and any other. The first is that when placed on a light board, the 1 at the center, the rings around that 1, and the letters all look PINK. The other major difference is that there is almost no pigmentation showing and the base cream color is predominant throughout. In simple terms, it looks like a single milky butter color with almost no hints of splotchiness. It is one of the very few cookies that didn't get any chips or food coloring.

S-9 Splotchy Butter Cream. Instead of showing pink on the features mentioned above when placed on a light board, those features will be GREEN. Additionally, although the base color of milky butter is still very evident and appears to be very similar to the S-8 there will be a few splotches of red, blue, and/or green coloration inconsistently mixed throughout the token.

S-10 Pale Green. This looks like the cookie had some green food coloring dropped in the mix, and it was mixed very well, so there are almost no hints of different colors. The base color is still the buttery appearance, but the entire token is a pale green butter color. This one has a significant YELLOW hue when placed on the light board.

S-11 Planet Green. I tried to name this something that was easy to remember, and this will be the type that you most commonly find when you discover any of the moldy cream series. If the moldy cream token doesn't specifically match any of the other listed types in this series, then it almost certainly needs to be relegated to Planet Green where it will live quite happily. Almost every token of this type exhibits signs of differences in color on the same token which may include Blue, Green, Pink, Red, or even a little Yellow. Opacity and overall color varies tremendously. Every single token in this type is different, one from another, but does not meet the qualifications for any other listed type. If your token doesn't fit one of the other four types in this series, this is where it belongs.

If you could imagine setting up a one foot butter colored target at about 30 feet, then taking cans of all of the colors mentioned above and attempting to toss some of those paints toward that target, you get an idea of what you are dealing with for this type. Sometimes you would score with the red, but miss with the blue. Sometimes you might get just a bit of every color on the target. Sometimes you might only hit the edge of the target with one color. If you did that with 10 targets, or 1000 targets, you would find that none of the results were 'exactly' the same, and you would have produced a nice array of Planet Greens.

Watching Jim trying to put these in light to dark order was a real laugh. I thought he was going to start smoking.



S-12 Deep Pale Green. The last in the moldy cream series is easy to spot. It is more opaque and less translucent than any of the other types in this series when placed on the light board, because it simply does not pass as much light. It is also a much deeper green on the light board than any other type, even the messy S-11. There is the slightest hint of blue in the sun that is consistent throughout the token. It is separately classified because it stands out as the 'most blue' of any of the moldy cream, is consistent in its color, and has less ability to pass light.

MEAN GREEN SERIES



If you took every single type of Medium Green Washington token into account, already excluding those in the above moldy cream series, and those that will follow in the darker and gray series, there could be 27 separate and identifiable varieties. Regardless of how accurate you want to be in your classifications of types, and regardless of how much work and effort I or anyone else put into it, even with myriad pictures and perfect color guide identifications, such a listing would be nothing short of maddening. The vast majority of collectors simply do not wish to wade through such miniscule differences in hopes of arriving at a confident classification for their tokens.

So I will emphasize again that the types I have listed are:

- A: In order from lightest to darkest as seen in the sun.**
- B: Use the Light Passage figures to VERIFY types.**
- C: Are grouped together so that the most prominent features of a type are easily found, and an easily identifiable difference between it and another type is clearly evident.**

The bottom line to the Mean Green Series is that you want to get each token classified into a type but you might find some slight differences between the tokens within a single type. Don't let those slight differences confuse you or give you doubts.

I have opted NOT to include varieties in the Mean Green Series, as it would quickly expand into a nightmare. Only tokens which have readily apparent similarities are listed together as types. When I listed varieties for the Moldy Cream Series above, it was simple because there are 4 types with distinct differences and a 'catch all' with Planet Green. The same cannot be said for the mean green tokens. If you let those very slight differences interfere with your classifications you will find that this series can be very, very mean.

S-13 Light Medium Green. This is the lightest color of the solid greens that exhibits no hint of butter or creamy base as found in the moldy cream series. It is a plain old light green, the lightest green of any Washington, but I do call it Light MEDIUM green because it is certainly NOT as light a green as you might find in Missouri, for example. So don't be confused by this color assignment. It is the LIGHTEST solid green of any Washington, but it isn't LIGHT green. Light Medium describes it more accurately. When you search your own batches of Washington plastic, these stand out as being significantly lighter in color than all the others. The best part about this type is that when placed on a light board it is the most translucent (passes the most light) of any Washington token and it is a single clear unblemished light green that is almost exactly the same as the sunlight color. It is not by any means as common as the next listed type, but it is very common.

S-14 Medium Green. This is a huge area with lots of slightly different colors both on and off the light board. This is by far the most common of all Washington plastics. It would be insanity to attempt to classify these further as there are dozens of differences within this one type that could result in a nearly endless list of varieties and sub-varieties that would essentially be impossible to distinguish one from another without an actual comparison set in hand. Suffice it to say that after you take away all the other types listed, that huge batch in the middle will almost certainly be of this type. It is darker than the S-13 above and none of the different varieties are quite as translucent or display the even light green on a light board that shows on the S-13. There are so many possible slight differences in the sunlight color that it would take forever to arrange each one from light to dark. Then, when they are placed on a light board they do NOT 'batch up' with what appears to be one color in the sunlight exhibiting the same colors on the light board. Even after you batch up the medium greens into their closest sunlit colors and place them on the light board the results are all over the place. Suffice it to say that if you have a Washington Plastic that looks medium green it's this type.

S-15 Medium Olive Green. As the name implies the color is an even drab olive color and it is significantly different from either of the above two types. These stand out of the pile as having nearly a brownish hue, although they are NOT brown or even close to brown when you set them aside on a white sheet. They just appear that way in a mean green series batch. The light board examination, however, won't help a bit, because the color and translucency exhibited on a light board are mimicked by some of the minor varieties of S-14s. The major difference between this and the S-19 in the Gray Series is that this token is in the GREEN family, while the S-19 is in the GRAY family. This token is in the green family series and is very drab. It is fairly dark, but nowhere near as dark as the next token in the mean green series. It was always found with a slight warp.

S-16 Dark Green. If you don't have great color recognition this may appear black, but it's not. Lay these on a real honest to goodness black background to see the difference if you can't see it in the sunlight or on a white background. These stand out as the darkest green, really no kidding dark green, of the series. Additionally, it is the only token in the mean green series that is so close to being opaque. Even some of the misfits in the S-14 category won't be this close to opaque. When placed on a light board these show just a bit of light at the center, and that light passage is very dark green too. These jump out of the pile as something different.

GRAY SERIES



The gray series is relatively easy because there are not too many types and each type stands out, one from another. For whatever reason this entire series tends to have some kind of powdery white 'stuff' that appears on them quite frequently. The light gray is especially prone to exhibit that 'patination'. I don't have a clue as to what the white stuff is, but thank goodness it comes off very easily.

Additionally, you will occasionally see a medium gray token that looks black, or very close to black. Don't get too excited. Once you give it a light bath with warm water and a little hand soap you'll find it is dark gray, not black. For whatever strange reason a few of the dark gray get some kind of very dark coating that has developed over the years, and my guess is that the 'black' pattern listed by the M&D as the P-14 probably doesn't exist. In fact, many of the pattern tokens were reported to the M&D by Les Albright. When we purchased that collection it contained a 'black' pattern, probably the one reported to the M&D since it was listed as an R-10, but when it was examined carefully it too was nothing more than a dark gray - not black.

If you think you have or find a black plastic Washington it is probably one of these, OR your color recognition doesn't allow you to see the difference, OR you really do have a brand new type. It may not be a pattern, but certainly a new type. Thus far none have ever been verified.

S17 - Medium Gray. The color of this token is only slightly lighter than the next type, but the quick and easy way to tell the difference is not just this slightly lighter color, but the background patterns on the token itself. The wood grain pattern seen behind the 1 in the center circle is almost non-existent on this type with only hints of that pattern visible. Likewise, the pebbling in the outer circle behind the lettering is very light to non-existent.

S18 - Dark Gray. This has very clear strong background patterns seen behind the 1 in the center circle as a wood grain appearance and the pebbling behind the letters in the outer circle. It is a bit darker gray than the S-17, but unless you have both of them side by side the color may not be easy to distinguish. Go with what you see for the background patterns as the biggest distinction between these two.

S-19 - Olive Gray. Not to be confused with the S-15 above, this is still of the GRAY series, not the green series. The color is the only difference between this and the above S-18. When you have them side by side, it's easy to see the difference, as this does display an olive tint, but it is not the same brown tint found on the S-15. Probably the

most difficult of any of the types to identify without others to compare to, but it is a consistent type that is different and readily distinguishable from all others.

THE DARK BLUE MOON

S-20 - Dark Blue Gray. This thing jumped off the pile and slapped me in the face as different. It is so much different that I spent a considerable time examining it to see if it was a pattern, which it is not. The lettering is the same 3.13 mm as all others, but they appear smaller simply because all of the letters, the rings, and the 1 are ROUND, not flat. The rings stood out as being humpy and rounded, the letters were so full, almost as if the die itself were rounded, that they all appeared smaller because everything looked 'filled in' because of that round appearance. In other words the little space at the top of the A and the center of the O's both looked 'filled in' with less space, as examples. The color was also remarkably different. A very dark blue with a strange little bit of brown near the centers. I can readily understand how someone might see this token and think its black, because it is very, very dark blue with just a hint of green gray. It is extremely shiny, and there is almost no hint whatever of either a wood grain behind the 1 in the center circle, nor any pebbling behind the letters in the outer circles. There is also something that looks almost like a raised finger nail indentation to the left of the 1 on both sides. I have never seen another, nor have I ever heard of anyone seeing another quite like this, nor had Jim seen anything remotely close to it either. I've given it an R-8 rarity rating only because I have no clue who else might have one, but I do know it's got to be an awfully tough piece to come up with. Although it is the only one known, I've learned from experience that tossing R-10's out like candy is just plain dumb. Please let me know if you have one, or if you ever see one like it.



COLLECTION STATISTICS

The Washington tokens used in this study weighed in at 95.5 ounces and consisted of some 3335 tokens from about 45 different sources gathered over some 25 years. Please keep in mind that the actual percentages will be skewed and will show many more of the Moldy Cream series than might normally be encountered. Those were saved and searched for specifically over the years and so there are more represented in this batch than would normally be found.

The full results of the findings in this grouping are as follows:

Dean	M&D	Number Found	Percentage
CARDBOARD SCRIP			
S1	S2	18	.0053
S2	S3A	131	.0392
S3	S3B	12	.0035
All Cardboard		161	.0482
ALUMINUM TOKENS			
S4	S1	899	.2695
S5	S12	722	.2164
All Aluminum		1621	.4860
FIBER TOKENS			
S6	S4	13	.0038
S7	S5	346	.1037
All Fiber		359	.1076
PLASTIC TOKENS			
S8	---	3	.0008
S9	S6	17	.0050
S10	---	22	.0065
S11	---	67	.0200
S12	---	24	.0071
S13	S9	86	.0257
S14	S8 & S10	908	.2722
S15	---	28	.0083
S16	S7	14	.0041
S17	---	12	.0035
S18	S11	6	.0017
S19	---	6	.0017
S20	---	1	.0002
All Plastic		1194	.3580
Total All Tokens			3335



CATALOGUE NUMBERING



The full set of Washington Plastics, S8 to S20

The M&D faithfully listed tokens in the order they were issued, regardless of the type of material that was used, or the denomination. Their primary goal was well accomplished and the historical importance of the information provided was indisputable.

However, my primary goal in the catalogue system and numbering is for ease in identification, not simply in the order that the tokens were issued. Thus, all 1 Mill tokens will be grouped together apart from the 5 Mill tokens, as an example. If you have a 1 Mill token in your hand you only have to go to one area to see the possible catalogue number options. Likewise, within the denomination primacy the material type will follow as the secondary standard of importance, with all like materials listed together. Thus for the Illinois tokens, for example, the local issue metal tokens will be divided from the cardboard or scrip issues. The type of material used for the token will take secondary place of importance after the denomination.

So please excuse the changes above, but in order to have the new catalogue meet the requirement for ease of identification being the most important feature it is necessary. In all cases the M&D numbers will be readily displayed, if they existed, next to my own so there will be no difficulty in translation.

NEWSPAPER CLIPPINGS FROM THE PAST

By Bob Frye, L-521

TAXPAYERS SNORT AT NEW TAX TOKEN

Printed Milk Bottle Tops
Used for Payment of Sales
Tax In Missouri Today

JEFFERSON CITY, Mo., Aug. 27. (AP)—Taxes were "tops" in Missouri today as the state's merchants began collection of the one per cent retail sales tax and distribution of milk bottle top tokens.

The tax is calculated to produce \$1,000,000 monthly.

If the tokens were tops to the casual eye, they weren't to all of the taxpayers. A pocketfull of the greasy pasteboard cartwheels was necessary to do any shopping in the "show me" state. The tax tokens resemble milk bottle tops and are in 1-mill and 5-mill denominations.

Those who bought a breakfast of "coffee and" this morning paid 11 cents and received 9 mills in change. Many customers snorted in disgust and one farmer, after an early breakfast in Kansas City, threw his "change" in the gutter.

The tax is applicable on virtually all purchases from a baby rattle to a casket. At Charleston, however, merchants' decided they wouldn't collect on sales of a nickel or less, which lets out the all-day sucker purchases here.

St. Louis Republicans seized upon the new tokens as campaign material.

"Vote GOP and end the sales tax" was written on tokens.

Revenue from the tax bill finance an old age pension, pay the state's share of unemployment relief costs, shift part of the insane-poor burden to the state and help support schools.

The 30,000,000 chips which went into use today were valued at \$70,000. There was no estimate on how long they would stand the strain of changing hands.

The Kingsport Times, Kingsport, TN, Tuesday, August 27, 1935, page 2



TRADING POST

WANTED: Your classified ad. Each member is entitled to a free ad in each issue. Your ad can be run in more than one issue if you let the editor know. The editor reserves the right to publish ads relative to space limitations. New ads will receive first priority over continuing ads.

United States Sales Tax Tokens and Stamps: A History and Catalog, M.K. Malehorn and T. Davenport, \$39.95 (member price) + \$3.50 Postage and Handling, from Turtle Hill Book Co., P.O. Box 265, Bryantown, MD 20617. Non-member price \$49.95 + Postage and Handling.

ATTS Catalog Supplement Pages: There are 96 supplement pages, 20 are printed both sides, the balance are single sided. There are also 3 color pages. A complete set is \$16.00 ppd, just black and white for \$12.50 ppd or just color sheets for \$4.50 ppd. The same supplements are available on CD for \$8.00 ppd, including color and black and white in Adobe format. Please contact the Editor.

Available for only a very limited time are the few extra copies of the "**ATTS 36 Years of Collecting**" CD. This CD contains an Adobe pdf copy of each of the club newsletters from #1 through #135 all on one CD. Requests will be honored only by postal mail in the order they are received until they are gone. The cost is only \$15.00, this includes shipping. All funds go to the ATTS treasury for use in future projects. Each member is entitled to one CD. Print your name, membership number and mailing address on your correspondence. Mail to: ATTS - 36 Years of Collecting, P.O. Box 14514, Lenexa, KS 66285.

War tax tokens wanted. Looking for all varieties of war tax tokens inscribed "SODA CHECK." Also interested in anything else related to the federal tax on soft drinks and ice cream during the World War I era. Willing to trade items from my 25-year collection of sales tax tokens. Michael Florer, 30 South Confederate Avenue, Gettysburg, PA 17325-7107 or mrflorer@comcast.net.

Token For Sale: Payne Bus Service from Muncie In. #600e \$1.00 ppd. Leo Schiltz, 196 Crestview Lane, Dyer In, 46311.

For Sale: Canada / Meat / Viande / Ration - Blue Fibre Canadian Ration token. Obverse and Reverse are the same. It measures about 22mm with a 5mm center hole. \$1.00 + SASE. Steven Kawalec P.O. Box 4281 Clifton, NJ 07012 Owlproowler@aol.com

Looking for six Illinois local tax tokens: Astoria, Casey, Depne, Ladd, Livingstone, and Redbud. Please contact Mike Strub, promethium@aol.com, or 248 636-8631.

For Sale: Used books: *Photograde, A Photographic Grading Guide for U.S. Coins* (1976, 112pp.) \$3.00. *Coin World Almanac* (1990, 743pp.) \$10.00. All prices postpaid. Cash, check, or PayPal accepted. Michael Florer, 30 S. Confederate Ave., Gettysburg, PA 17325-7107 or mrflorer@comcast.net.

War tax tokens wanted. Looking for all varieties of war tax tokens inscribed "SODA CHECK." Also interested in anything else related to the federal tax on soft drinks and ice cream during the World War I era. Willing to trade items from my 25-year collection of sales tax tokens. Michael Florer, 30 South Confederate Avenue, Gettysburg, PA 17325-7107 or mrflorer@comcast.net.

Maverick token from Omaha Nebraska – Insurance Cigar Store good for 5¢ in trade. \$3.00 ppd. Leo Schiltz, 196 Crestview Lane, Dyer In, 46311



FINANCIAL REPORT

June 1, 2011 – August 31, 2011

Checking Account

Balance 06/01/11	\$ 651.29	Balance 08/01/11	\$ 440.24
Expenses (06/01-06/30)	\$ 5.09	Expenses (08/01-08/31)	\$ 207.38
Income (06/01-06/30)	\$ 32.00	Income (08/01-08/31)	\$ 36.00
Balance 07/01/11	\$ 678.20	Closing Balance 08/31/11	\$ 268.86
Expenses (07/01-07/31)	\$ 261.96		
Income (07/01-07/31)	\$ 24.00		

Savings Account

Balance 06/01/11	\$ 3293.10
Interest (06/01-08/31)	\$ 0.90
Closing Balance 08/31/11	\$ 3294.00



The balance covers the cost of the last two newsletters and postage that will be used into the future. As usual, this report does not include the cost of this newsletter because that cost can't be known until after this statement was made.

DONATIONS: All the donations are appreciated very much and help keep us from needing to raise the dues. Life members, it is okay if you wish to make a donation.



ORGANIZATIONAL REPORT

June 01, 2011 — August 31, 2011

NEW MEMBERS: None

REINSTATEMENTS: Loran Frazier and
Larry Warner

DROPS: None

MEMBERSHIP (June 1) 102 paid + 6 Donated Copies

ATTS GENERAL INFORMATION

The ATTS Newsletter is the official quarterly publication of the American Tax Token Society and it is mailed from Lenexa, Kansas, USA as a first class mailing. The newsletter is published for its members. Copies of the newsletter are available to schools, universities, museums and other educational or related organizations upon request. The request must be made in writing on the organizational letterhead and signed by a legal representative of that organization.

The opinions expressed in this newsletter are those of the authors of each specific article. Those opinions may not reflect the same opinions of the editor or other society officers.

The society's officer's serve without compensation of any kind other than direct expenses incurred when conducting official society business.

The American Tax Token Society is a not-for-profit, tax-exempt, educational and research social club. The ATTS is registered as a 501(c)(3) organization under the IRS guidelines. All donations are tax-deductible subject to IRS guidelines.

Portions of the newsletter may be reprinted but permission from the society and/or the original author must be obtained in writing, however excerpts may be reprinted without permission. Articles reprinted from sources outside of the ATTS must have permission from the original source.

Articles, news, information and general education materials are always being sought for publication. Send your submissions to the editor. If the article is from a source other than the submitter then please include all the information necessary so that the editor can obtain permission to reprint the article. If we can't get permission we can't print the article! No payment of any kind is given for any article submitted or published.

Information about membership, address changes, dues and donations should be addressed to the club secretary-treasurer. Membership dues are \$12 (U.S. addresses only), \$12 (U.S.) for Canadian addresses and \$15 (U.S.) for the U.K. and Europe. Write for additional rates depending on the country. Lifetime membership dues are \$160 (U.S. addresses only), \$180 (U.S.) for Canadian addresses and \$300 (U.S.) for U.K. and Europe. The membership calendar year begins in January.

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